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ABSTRACT

A world literature course for gifted and talented high school students is described. J. Renzulli's Enrichment Triad concepts form the basis of the model. The course begins with general exploration activities on the various cultural settings and genres in the literature of the world, and proceeds to the selection of specific novels and topics for both oral and written individual projects. Additional considerations in grading, quality in writing and basic teaching procedures are offered along with a bibliography of references and textbooks. The bulk of the document is composed of units in the world literature curriculum. The section on Unit I addresses such topics as western narrative and the history of ideas, the literature of the Near East, Asian literature and Native American Literature. The section on Unit II describes the nature of the oral and written independent projects. Among appended information are sample diagnostic essay tasks, a personal checklist for exposition, and an outline of American and English literature. This document is part of a collection of materials from the Iowa Area Education Agency 7 Teacher Center project. (CL)

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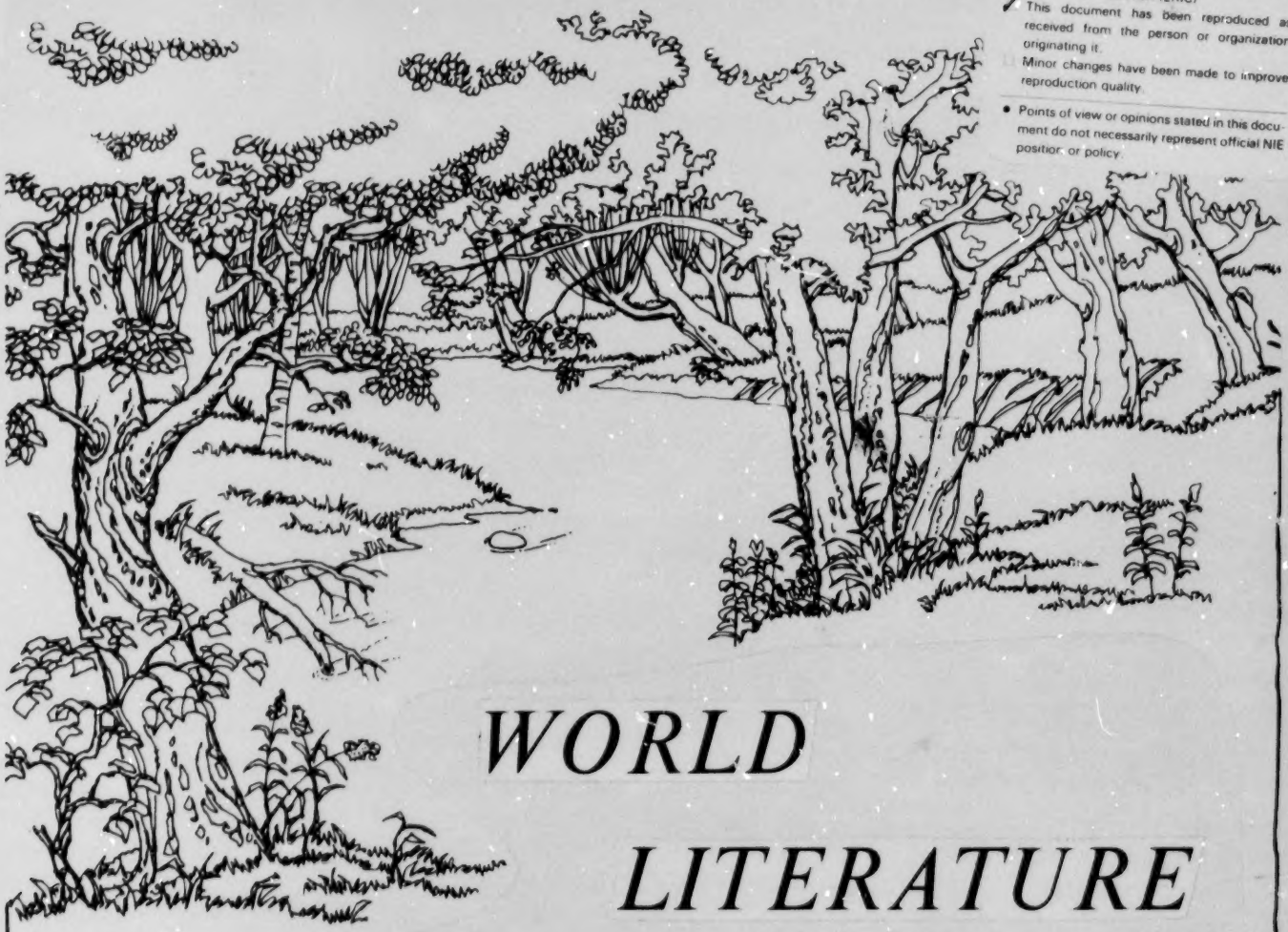

WORLD LITERATURE FOR THE GIFTED

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TEACHER BACKGROUND MATERIALS

For

World Literature for the Gifted

Definitions

In 1971, when the U.S. Commissioner of Education responded to Congressional inquiry, less than four percent of America's talented and gifted (T.A.G.) students were receiving suitable educational opportunities and services (Lyon, 1976). More recently, declining enrollment and economic retrenchment have increased constraints on low-enrollment or enrichment senior high courses; today, differentiated curriculum for gifted students represents a striking omission in many Iowa high school curriculums. Yet the new Iowa law mandates educational services meeting the needs of every child, including the "gifted". The U.S. Commissioner of Education defines "gifted" children as students "who by virtue of outstanding abilities are capable of high performance . . . (and) who require differentiated educational programs. . ." (italics added).

Current T.A.G. literature recommends a multiple-criteria approach to identification and selection of the "outstanding abilities" possessed by gifted students. For "World Literature" five criteria have been chosen:

I. Intellectual: general intellectual ability superior to other students. Sample instruments: an IQ score of 125 to 130, or higher; an ITBS score of 95 per cent, or higher. The matter of IQ scores as identification instruments should be handled with care, for the question has been heavily debated in the literature of giftedness. The older position argues at one extreme that IQ scores provide the most reliable instrument for identifying most or all gifted students. For example, in The Identification of the Gifted and Talented, Martinson offers

the Stanford-Binet as "The best identification instrument currently available" for T.A.G. students in spite of criticism that the S-B is "heavily loaded with verbal factors":

> Verbal ability is crucial in the thinking process, in ability to solve problems, and . . . verbal ability itself is not unidimensional . . .abilities do not appear in isolation; people who perform well on tests such as the Standford-Binet also tend to have many other abilities and talents that do not lend themselves as readily to measurement in a testing situation.
>
> (Martinson, 1974)

Whatever the merits of IQ tests as regards selection for other types of giftedness programs, it is clear that teachers should note the value of the Stanford-Binet in identifying at least the one type of ability, usually categorized as logical thinking skills. The S-B focuses on abstract vocabulary, conceptual and analytical processes, logical relationships, and so on. It is to be noted, however, that traditional IQ tests presume a background based on the experiences, lexicon and grammar of white, middleclass culture and its "standard" English. Minority students, however gifted, will be penalized by such tests unless they share that cultural and linguistic background.

II. Creative Thinking: instruments such as the Renzulli III (Creativity Characteristics) and the Torrance Creativity Test may be used in conjunction with faculty nomination (see Appendix A for a sample form, developed by the T.A.G. Committee at Central High, Waterloo, Iowa; the form should be adapted to suit local student characteristics and faculty awareness of the goals of gifted education).

III. General Academic: demonstrated achievement in school (B^+ minimum average in courses of all subject areas that rely heavily on reading and writing skills) and/or scores on a learning instrument such as Renzulli I (Learning Characteristics).

Note: "World Literature" is not designed to remediate grammatical, syntactic or other writing-skills difficulties--a need often encountered in general enrollment courses.

IV. Specific academic: demonstrated achievement in previous courses. Students with demonstrated ability in writing the critical essay or a basic knowledge of American and British literary periods and genres should be given special consideration. Such skill and knowledge may have been produced as an outgrowth of previous coursework or as a product of the gifted student's own interest and initiative. The Renzulli VIII (Communication Characteristics) can be used to identify students proficient in writing and speaking skills.

V. Motivation-interest: faculty nomination (see Appendix A) or student consultation with course instructor should be used to locate students who are actively interested in and who are willing to participate in the hard work that critical reading and writing demand. The Renzulli II (Motivational Characteristics) and Renzulli X (Planning Characteristics) will help isolate candidates capable of organized self-direction and independent study. To some degree other criteria listed above attempt to measure these same qualities. Motivation has been treated separately here because of its extreme importance: perhaps the most distinctive trait of gifted students is their "high level of task commitment or intrinsic motivation to perform in a particular area" (Renzulli, 1977).

Of course, all five criteria need not be met by each student. An individual teacher could seek students meeting, perhaps, four of the five criteria; or, each criterion could be weighted in terms of needs and abilities of a school's student body and the objectives of the World Literature course.

Basic Concepts About Giftedness

World Literature is a course specifically designed to meet the needs and develop the characteristics of the gifted pupil.

Providing Programs for the Gifted and Talented offers a typical list of such characteristics (abbreviated here):

* Highly advanced achievement
* Advanced general language skills
* Multiple, specialized, unique interests
* Intense long-range concentration on a topic of interest
* Pleasure in learning
* Curiosity
* Independence in learning
* Ability to conceptualize, develop relationships
* Interest in the application of concepts
* Independence
* Idealism
* High interest in search for truth; incisive examination of issues

(Kaplan, 1974)

Out of these characteristics of giftness flows a curriculum with special characteristics:

* Need for freedom to learn apart from usual curriculum
* Specialization for indeterminate period
* Interesting activities not seen as "work"
* Individual pursuits which may produce more satisfaction than a committee based task
* Anticipated schedules may need alteration for student needs
* Teacher as facilitator of access to needed learning opportunities; contacts spaced and used for challenge rather than direct supervision

(Kaplan, 1974)

Such characteristics have determined the structure and basic assumptions of World Literature. The students are ultimately encouraged to follow their own interests, develop

their unique abilities, and find their own style of communication. But the designer of this course has not forgotten that the gifted, too, and especially the young gifted, are subject to the ignorance and lack of self-discipline that mar the human condition. Specifically, the course is designed to remedy three evils: a willingness to follow one pleasing area of inquiry until the new is presented, ignorance of a cultural past and present that provide searchlights to the future, and lack of awareness of the literary periods and genres that flush out and dress the skeleton of ideas and feeling at the core of all literature.

Consequently, "World Literature" is organized to harvest a middle ground between the extremes of a rigid, traditional school curriculum and a more recent tendency to let students read and write anything, in almost any amount of time, without any concern for broad background knowledge, for standards of quality, and for traditional literary forms.

Syllabus Outline and Time Scheme

Part One: General exploration activities: cultural setting and genre in the literatures of the world (10 weeks).

Part Two: The process and product of reading activity: making it real by independent study (8 weeks).

A. Oral Reports on world novels (3 weeks)

B. Seminar on research papers (5 weeks)

Syllabus Structure Rationale

The syllabus for "World Literature" adapts the basic concepts of Renzulli's Enrichment Triad Model to this course's unique content. Part One of the syllabus provides both Type I

and Type II Renzulli enrichment experiences; that is, Part One puts the student in contact with "kinds of topics or areas of study" (Renzulli's Type I) and it encourages student development of "processes or operation...that enable him or her to deal more effectively with content" (Renzulli's Type II) (Renzulli, 1977). Specifically, Part One of the syllabus provides an overview of various world cultures and literary eras and genres, as well as experience in writing critical essays (one every two weeks) on the models of literary criticism and history-of-ideas writing. This section thus prepares the way for selection of specific novels and topics for long-range concentration on individual interests, which represents the focus of Part II of the syllabus.

Part Two centers on application and development of the knowledge and skills discovered in Part One; it encourages independence and specialization, individualized schedules and real obligations (the student contract), and Renzulli's Type III Enrichment-the "process of adding new knowledge... or products to ...(a) field of study" (Renzulli, 1977). In this part of the course the teacher will no longer teach by means of lectures, discussions, and assignments; instead the teacher will facilitate the self-selected reading, writing, and speaking endeavors of individual students and provide a structure in the form of reading and writing obligations, aid in revision, as well as providing suggestions

for primary and secondary materials appropriate to student selected areas of inquiry. Part Two of World Literature is divided into two kinds of independent study. In A, Oral Reports, students read major world novels and report to the class-broadening literary experience for the whole class while providing initiation into independent study for the individual student. In B, Seminar, an author, or an interdisciplinary history-of-ideas topic for intensive study and present a research paper in seminar fashion-thus deeping individual knowledge by providing experience in truly specialized study and research.

Syllabus Content Rationale

The fundamental goal of World Literature involves helping each student escape from the tiny point in space-time to which each of us is born. Background lectures, class discussions, and essay topics must stimulate the student's imagination in examining both the outer world of another time or another locale, and the inner world of the self's relationship to its own place and present condition. Background lectures, assigned readings, and class discussions will help the student explore the cultures, customs, and values of various societies of diverse places and periods--including the impact of major world religions on literatures.

World Literature attempts to provide a broader content than the European tradition often taught under the auspices of "world" study. To the traditional survey of

the beginnings of Western culture in ancient Greece, Rome, and Israel, World Literature adds corresponding study of ancient Babylonia and China, as well as remnants of folk traditions from the timeless, pre-literate pasts of Africa and the pre-European Americas. To the current literature of alienation in Europe, World Literature adds the voices of protest literature from Africa, with optional supplementary texts representing black, red, and yellow America. World Literature attempts to provide a survey that is truly world-wide in scope, representing the amazing diversity of systems in which people lead or have led fully human lives. It is in this setting that the student is encouraged to understand with respect a variety of solutions to universal human problems, and to imaginatively reexamine his own unique position in space-time.

Grading

Because students taking World Literature will be selectively admitted, and because they will exhibit intrinsic motivation and ability levels beyond the ordinary, it should not be necessary to use grades as carrot or stick in the overt ways typical of the ordinary classroom. But even today's best students sometime experience pressures or succumb to attitudes that make them overly-concerned about grades. Consequently, it is best for the teacher to make explicit some grading process at the very beginning of the course. Some assumptions about such a process:

First, a course such as "World Literature" must not discourage experimentation, or risk-taking by an excessive

concern for grades.

Second, if there are no standards, human nature encourages laziness; an effective teacher encourages productivity by every means at his/her disposal.

Third, some concern for quality in class-discussion and writing must be developed if critical thinking and reading abilities are to be developed.

Fourth, the student, especially the college-bound student, who is "given" a grade not "earned" is cheated by his teacher; grades and acolades-though adapted to unique individuals at different stages of development-must stand the test of later competition and other institutions if the student is not to live a life of illusion or ultimate resentment.

With such assumptions in mind, the following suggestions are offered as guidelines:

The designer of this course likes to begin all gifted programs with the explicitly stated assumption that "everybody" gets an A grade IF..." The "IF" is central to this presentation of standards: the teacher explains the "IF" refering generally to such criteria as meeting the course's objectives, living up to individual potential, participating in class, and so forth. The students are made to see that an A does not represent competition with others in this course (a point on a bell curve) but, rather, individual excellence. The teacher should make students aware that, in Carolyn Shaw's words, "B^+ must be a valued grade, and A should be the result of a combination of effort, knowledge and ability." (Shaw, 1977)

The following specific symbols and procedures have been found to work well in evaluating the work of gifted students:

+ = Excellent! The kind of fine work I knew you could do (where you're at).

✓ = Gets by, but does it really do the job? Have you really challenged yourself, developed your potential?

X = Are you kidding me? - (or yourself)? Must be revised and re-evaluated.

The + and ✓ correspond roughly to "A" and "B", with the ✓ removing some of the sting for the grade-conscious student, while still reminding him/her of higher standards or fuller development possible for individual potential.

Students should be told that grades will not be numerically averaged: The teacher is looking for a plateau of productivity by the end of each section of the course (not a PMLA essay the first day of class), and a pattern of productivity throughout the entire course (that is, failure to achieve excellence in one, or even a few, units does not prohibit an "A" grade). If a student is not satisfied with a ✓ any number of revisions should be permitted, but not demanded, to improve quality.

In Part II of the course, the student sets his/her own objectives by means of the contract described below, and our "A" grade is contingent upon fulfilling the terms of the contract. Here the teacher may offer suggestions for revisions, but no grades. The teacher must oversee development of the project adequate to challenging the student, and, a finished product of quality. The teacher may help the student evaluate various specifics (e.g. organization, support, diction) as the writing progresses.

Whatever the combination of evaluation techniques selected, it is essential (1) that the student feels he/she can make "mistakes" and still receive an "A" for the course, and (2) that the student feels he/she is not being "given" an "automatic A", but is "earning" it by producing the very best writing within his/her capacities.

Toward a Definition of Quality of Writing

In completing her assassination of one of the popular radical myths of the late sixties and early seventies, Elizabeth Haynes summarizes her survey of studies of writing frequency by stating that "most of them point to the contention that mere writing does not improve writing". (Haynes, 1978) Mere "self-expression", however frequent and voluminous, does not automatically develop effective writers.

Hence, it is not enough to headnote a writing component with William A. Clark's syllogism-

> Talking to students about writing doesn't make them better writers.
>
> Students learn to write by writing.
>
> Therefore: Students should write more.
>
> (Clark, 1975)

The teacher of "World Literature" for the Gifted bears an especially heavy two-fold burden" divergent thinking, innovative research and to some extent writing-for-its-own-sake should be encouraged, yet students should be made aware of the concept of "quality", should respect quality, should strive for quality.

For the highly theoretical background on the concept of Quality, the teacher might read Robert M. Pirsig's Zen and the Art of Motorcycle Maintenance (Bantam, 1975). For the application of Pirsig's concept to the writing class situation, read "Exploring Quality as Definition", by William Palmer, The English Journal, Volume 66, Number 9, Pages 46-49 (December, 1977).

Briefly, Palmer suggests an inductive, student-oriented approach to the concept. Students are asked to compare/ constrast a plastic rose to a real rose, a bubble gum machine ring to a jewelry store product, and trite or vague versions to published writer's description. Palmer uses such devices to lead students toward the conclusion that "writing requires care, effort, hard work, time, a willingness to proofread and revise to reach excellence, a desire to communicate with the reader". Eventually, students are asked to write an essay on "quality" with an individual's definition as thesis and personally selected illustrations and details developed to support that definition.

In addition to recommending this kind of inductive class-discussion early in the course, the design of "World Literature" provides for encouraging a growing appreciation of quality through reading selections from published critics in Part I of the course. (The Twentieth Centure Views series described below, is especially helpful in providing a variety of models). One of the premises for the design of "World Literature" is

the assumption that effective writing is best initiated in the context of reading which has been followed by discussion. Later in the course the challenge to the independent researcher and writer is provided by the seminar forum before a prepared, critical audience.

Furthermore, the introduction to the course provides for a diagnostic theme, handouts on specific criteria by which expository writing is to be evaluated, and discussion of writing competency expectations at the college level.

Finally, students will be invited to help each other develop "quality" in revision of their own writings (usually small group discussion among non-threatening "friends" works best).

Behavioral Objectives

The students will--

1. Read critically world literature in translation
2. Learn and use specific literary terms for analyzing literature
3. Employ literary analysis to discuss the meanings of readings with the class
4. Compose critical analysis to discuss the meanings of readings with the class
5. Write an analytical research paper
6. Deliver a poised and analytical oral report to the class
7. Assume personal responsibility for sharing ideas during class discussions.
8. Attempt to learn from the ideas of others during class discussions by responding with acceptance and argumentation
9. Recognize universal human qualities, problems and solutions in the readings, regardless of differences in time, place, or race
10. Examine the values of fictional characters in relation to their own personal value systems
11. Demonstrate by discussion, writing, and attitudinal behavior the ability to think through the literal, factual level of experience into its significance at the imaginative and synthetic level.

Basic Teaching Procedures

The teacher will--

1. Question the class on their reasons for taking this course
2. Question the class on their previous reading experience, and on how/why they read
3. Discuss the need for and methods of critical reading
4. Provide and explain a list of terms useful for literary analysis
5. Provide and discuss guides to literary genres: poetry, drama, the short story, the novel
6. Give lectures providing cultural and historical background necessary to fuller understanding of the readings
7. Listen to students' opinions expressed in class discussion and request rationales for these opinions.
8. Encourage an atmosphere appropriate to the free exchange of ideas, a context of critical thinking and articulate discussion
9. Evaluate student essays by means of specific criteria for expository writing and in comparison tc models of published literary criticism
10. Evaluate student oral reports by means of specific criteria for effective delivery, as well as the usual class concern for effective analytical content
11. Encourage an atmosphere accepting of the diversity of cultural solutions to the universal human condition, and analytic towards the universality of underlying human values
12. Arrange conferences for discussion of writing problems
13. Employ appropriate audio-visual media in correlation with course material
14. Utilize available community resources for a better understanding of the significance of course content and skills outside the classroom.

Teacher Background:

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AND

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TEXTBOOKS

Classroom Sets

To provide the broad content described above. Two textbook series and an independent text are necessary; all are published in paperback.

1. The Continental Edition of World Masterpieces, Enlarged (ed. Maynard Mack, W.W. Norton and Co., New York) provides the traditional "classic" materials of the European tradition. Vol.1 begins with Hebrew and Greek masterpieces and ends with the Renaissance period; Vol. II begins with Neo-classicism and ends with the literature of existentalism and alienation (Theater of the Absurd is not represented). Each literary period is introduced by a scholarly essay of 25-30 pages.

2. The Man in Literature series (ed. James E. Miller, Scott, Foresman, and Co., Glenview, Ill.) provides three texts:

   a. Russian and Eastern European Literature
   b. Literature of the Eastern World
   c. Black African Voices

   Note: If a heavy representation of contemporary European literature is desired, the keynote text of the series can be purchased: Man in Literature (hardback; Teacher Resource Book available). However, Vol. II of Norton provides 350 pages, and it is doubtful whether high school age students need more of this generally bleak landscape.

3. Tales of the North American Indians, selected and annotated by Stith Thompson (Bloomington: Indiana University Press, 1966).

   Note: if a hardback text is not cost-prohibitive, Literature of the American Indian, ed. by Thos. E. Sanders and Walter W. Peek (Beverly Hills: Glencoe Press, 1973) provides a really impressive survey of materials from pre-Columbian times to current literature of protest.

Supplementary Texts (optional): Multi-ethnic

For a single multi-ethnic series, consult Multi-Ethnic Literature (Boston: Houghton Mifflin). Volumes in the

series include: Afro-American, American Indian, Asian-American, Mexican-American Authors, and Chicano Voices. Caution: readability level tends to be low.

For Asian-American, Roots: An Asian American Reader, ed. Amy Tachiki, comes well-recommended.

For Afro-American: Major Black Writers, ed. Murray and Robert Thomas.

For Hispanic American: The Chicano: From Caricature to Self-Portrait.

Although it is unlikely that any district would fund purchase of classroom sets of all texts mentioned, it should be possible to purchase a few copies of each for reference room reading and individual projects.

For a comprehensive list of multi-ethnic materials, consult Appendix B.

A final note: There is no need to apologize to a textbook committee for the Norton series' being a college text, first, because the crossover of texts from college to secondary is now common (in both directions!); the Man in Literature series, designed for high school, has a readability level at least as high as the Norton. Refer doubters to Dr. Joe Lamberti, Director, Curriculum Laboratory, University of Northern Iowa.

Reserve Room Reference Books

1. A Handbook to Literature, ed. Thrall, Hibbard, and Holman (New York: The Odyssey Press).

2. The Oxford Companion to Classical Literature (Oxford: The Clarendon Press).

3. The Penguin Companion to Literature series (Baltimore: Penguin Books)-Vol. 2, European; Vol. 4, Classical and Byzantine, Oriental and African; Vol. 2, American and Latin American.

4. Contemporary Literature, ed. Donald W. Heiney (Woodbury, New York: Barron's Educational Series).

5. The Reader's Companion to World Literature, ed. Calvin S. Brown (New York: Mentor).

6. Literary Criticism, William Wimsatt, Jr., and Cleanth Brooks (New York" Vintage Books).

7. For a series of short texts on reading and writing, see the Holt, Rinehart, and Winston series of Guides to Classical Mythology, Literary Study, Literary Terms, Prose Style, and The Reserach Paper.

UNITS

for

WORLD LITERATURE FOR THE GIFTED

PART ONE:
GENERAL EXPLORATION ACTIVITIES

PART ONE: GENERAL EXPLORATION ACTIVITIES

(10 weeks)

Teacher Background

In this section of World Literature for the Gifted, the teacher serves as a purveyor and facilitator of the kinds of learning experiences Renzulli calls Types I and II: knowledge of areas of study, and of the skills (reading and discussing and writing) necessary to deal with these areas. The teacher must provide background lectures for each unit, explain literary movements, terminology and genre, assign readings, lead class discussions, and develop essay topics lists. General goals include acquiring knowledge specific to the unit under study, developing analytical skills and applying them to class discussions and perfecting skills needed in the writing of critical essays. For the latter, excellent models are provided by the more recent essays contained in each author volume of the Twentieth Century Views series, ed. Maynard Mack, (Englewood Cliffs, New Jersey: Prentice-Hall, Inc.); volumes in the series are too numerous to enumerate here, but the essays, representing the published writing of working scholars serve as models for the "real world" products of literary criticism, and provide excellent "area of study" information at the same time. Critical essays should be assigned every two weeks during Part One. Specific Behavioral Objectives and suggested Basic Teaching Procedures, which apply to all units, are described above.

Unit I: Introduction

Have students fill out a 4" x 6" card answering the six questions in Appendix C. Discuss potential units of the course (Appendix D-put transparency on overhead), and general course objectives. Handout diagnostic theme assignment (Appendix E), so students can plan for tomorrow's in-class theme; students can bring notes or outline to class, but the actual writing should be done in-class.

These diagnostic themes should be returned within two days. Written evaluation should be specific and detailed: criteria established here will set a tone that pervades the whole course. Read aloud essays that provide examples of excellence or of problems common to a group of themes (authors remain anonymous). Hand out and discuss in class Appendixes F (Exposition-The Six Elements), G (Correction Symbols), H (Writing Competency Examination, University of Northern Iowa); be sure the concerns of these handouts are related to specific examples of excellence and deficiency in the student themes used as models. Note: This procedure of group analysis of student writing should be repeated three or four times during the course.

Handout Appendixes I (Individual Reading Record) and J (Terminology Used in Literary Study). The Reading Record sheets should be reviewed by the teacher at designated times (e.g. every two weeks) to insure students are keeping current with assigned readings. The teacher should refer students to

the terminology handout as the items come up in class discussion of assigned readings. Appendices K (Outline of American Literature) and L (Outline of English Literature) can be used to help students relate worldwide literary movements to material that many will have studied in previous courses.

Use a tally of students interests as revealed by question six on Appendix C to select units and establish a time line for the reamining 9½ weeks of Part One of World Literature for the Gifted. The sequence of units as listed in Appendix D can be altered to respond to these interests and the expertise of the teacher. However, experience shows that the sequence listed for Units II and III serves as an excellent initiation to literary study, for the European tradition returns again and again to the questions and literary forms of Greece and Rome (which are treated in the first part of each of these units).

Unit II Theater of the West: the great tradition

A. Greece

1. Background lecture: the origins of Greek drama in religious festival; the nature of tragedy and comedy (see Susanne Langer Feeling and Form),-Aristotle's Poetics (p. 583, Norton I), technical aspects of Greek Theater, characteristics of drama (handout: Appendix M: "On Reading Drama"); further background is provided in Norton I, pp. 1-43.

2. Suggested Readings: Tragedy--Sophocles' Oedipus Rex" (p. 317, Norton I) or "Antigone" (p. 352, Norton I); Euripeds' "Media" anticipate the topic of woman's condition, which can be explored further when reading Ibsen. "Oedipus Rex" can be analyzed in detail in conjunction with the Poetics. Comedy--Aristophanes' "Lysistrata" (p. 509, Norton I); also explores the topic of woman's condition

B. Neoclassic Europe

1. Background lecture: the concerns of Neo-classicism; the concept of Decorum and its abuse; the Unities; the Age of Reason and its deterioration (see Carl Becker: The Heavenly City of the 18th Century Philosophers); further background is provided in Norton II, pp. 1-23.

2. Suggested Readings: Tragedy--Racine's "Phaedra" (p. 102, Norton II). Comedy--Moliere's "Tartuffe" (p. 41, Norton II).

C. Modern Realism and Social Criticism

1. Background lecture: the psychological and social concerns of the modern artist, the switch to "everyday" language in dialogue, the reduction and ambiguity of the idea of "hero" (see Joseph Wood Krutch's "The Tragic Fallacy" in The Modern Temper), Ibsen's power and economy in characterization and stage directions; further background is provided in Norton II, pp. 486-520.

2. Suggested Readings: Ibsen's "The Wild Duck" (p. 901, Norton II). This play should be explored in relationship to the important modern critical question of whether tragedy exists in modern art (use Miller's 'Death of a Salesman" for parallels if students have taken American literature); stark contrasts in the role of the tragic hero is provided by contrasting Ibsen's heroes with those of Greek theater. Alternate reading selection: Ibsen's "Hedda Gabler" (p. 126, Man in Literature), which explores the woman theme.

D. Contemporary Theater

1. Background lecture: experimentation in modern theater; elimination of tragedy and comedy as distinct categories; the alienation of the modern artist; existentialism as the backdrop for Sartre's writing; the Absurd as the dead-end of subjectivism and the Western tradition; further background is provided in Norton II,pp. 983-987.

2. Suggested Readings: Brecht's "The Caucasian Chalk Circle" (p. 1197, Norton II); Sartre's "No Exit" (p. 1264, Norton II); Ionesco's "Foursome" (p. 344, Man in Literature). Supplementary reading selection Beckett's "Endgame" (anthologized in various contemporary collections), as a representative of Theater of the Absurd, the end-game for western culture.

Unit III: Western narrative and the history of ideas.

A. Greece

1. Background lecture: the form and function of the epic; the concept of the hero; early "realism" (see Eric Auerbach's "Odysseus Scar" in Mimesis: The Representation of Reality in Western Literature); see also Scholes and Kellogg's The Nature of Narrative; further background is provided in Norton I, pp. 1-42; handouts--Appendixes N ("Introduction to Poetry") and O("On Reading Poetry").

2. Suggested readings: Homer's "The Iliad" (p. 86, Norton I); "The Odysses" (p. 188, Norton I).

B. Rome

1. Background: see Greece, above

2. Suggested Reading: Vergil's "The Aenid" (p.611, Norton I).

C. The Origins of the Christian Medieval Period

1. Background lecture: The rise and fall of the Roman empire, the "two cities" mentality and the Christian tradition; autobiography as a didactic instrument (contrast Rousseau later); didacticism and medieval art; further background is provided in Norton I, pp. 32-41.

2. Suggested Reading: St. Augustine's "Confessions" (p. 689, Norton I).

D. The High Middle Ages' Christian Synthesis

1. Background lecture: review the role of didacticism in medieval aesthetics; discuss the concerns and categories of Scholastic philosophy and theology, especially Thomas Aquinas; further background is provided in Norton I, pp. 724-751.

2. Suggested Reading: Dante's The Divine Comedy (p. 839, Norton I).

E. The Renaissance: Discovery of a Man-Centered World

1. Background lecture: the rediscovery of the classics; Renaissance humanism; the Reformation and the demise of the Church as monolithic institution; further background is provided in Norton I, pp. 1027-1065.

2. Suggested Readings: Rabelcus' Gargantua and Pantagruel (p. 1129, Norton I); Cervantes' Don Quixote (p. 1213, Norton I); Montaigne's Essays (p. 1184, Norton I); Machiavelli's The Prince (p. 1116, Norton I).

F. Neoclassicism: The Age of Faith in Reason

1. Background lecture: rationalism, empiricism, and common sense; the effect of the "New Science" on the history of ideas; Leibnitz's theodicy and Voltaire's critique (relate to the assumptions about human nature implicit in the U.S. Constitution), Hume's destructive attack on empiricism; further background is provided in Norton II, pp. 1-23.

2. Suggested Readings: Pascal's Thoughts (p. 24, Norton II); Voltaire's Candide (p. 155, Norton II).

G. Romanticism: the shift to the individual and feeling

1. Background lecture: the Fall of Man in the medieval tradition contrasted with his infection by society in Roussea; feeling as instrument of self-discovery and guidance; the Quest for Experience (Goethe); the idea of Nature in romantic thought (constrasted with the Neo-classic concept of nature); further background is provided in Norton II, pp. 239-267, and in Thrall.

2. Suggested Readings: Rousseau's Confessions (p. 268, Norton II); Goethe's Faust (p. 283, Norton II).

H. Realism and Naturalism: the everyday world and its critique

1. Background lecture: artistic technique and the attempt to capture "everyday" life; Naturalism and Darwinian science; Spencer's "social Darwinism" and the exploitation of the urban, industrial poor; Karl Marx's critique of Western economics; the Russia of the Czar's; further background is provided in Norton II, pp. 486-520, and in Thrall; handout--Appendixes P ("Guide to Reading Short Fiction") and Q ("On Reading Novels").

2. Suggested Readings: Flaubert's "A Simple Heart" (p. 568, Norton II); Turgenev's Fathers and Sons (p. 594, Norton II); Dostoevsky's Notes from the Underground (p. 750, Norton II); Tolstoy's "The Death of Ivan Ilyich" (p. 838, Norton II).

Unit IV The Literature of the Near East

A. The Literature of Ancient Babylonia

1. Background lecture: the discovery of the ancient fragments; comparison of Babylonian and Greek myth (preparatory to contrast with Hebrew ethical concerns); characteristics of the oral tradition and the folk epic; the Flood myth.

2. Suggested Reading: "The Epic of Gilgamesh" (p. 111, Literature of the Eastern World).

B. The Literature of the Hebrews

1. Background lecture: the ethical concerns of biblical mythology; Ecclesiastes and the wisdom literature of the ancient Near East; Psalms and the form of Hebrew poetry; the concept of "hero" in the Old Testament; the absence of tragedy in the Judeo-Christian tradition; the role of "prophet" in the Divided Kingdom; film--"The Chosen People" (from The Long Search series, Time-Life Films, AEA VII).

2. Suggested Readings: Old Testament p. 43, Norton I; p. 125, Literature of the Eastern World).

C. Islamic Literature

1. Background lecture: Mohammed's distrust of the poet and his concept of religious-political synthesis; didactic and fantasy poetry in Islam; film--"There is No God but God" (from The Long Search series, AEA VII).

2. Suggested Readings: The Koran (p. 236 Literature of the Eastern World); Omar Khayyam's "The Rubáiyát" (p. 257, Literature of the Eastern World); Rumi's poetry (p. 265, Literature of the Eastern World).

Unit V Modern Russia and Eastern Europe.

1. Background lecture: the Czars, serfdom, and Eastern autocracy--the tradition of limited freedom; Westernism and the New Russia; the Slavophiles; Socialism and the subordination of the arts to political purpose; the shadow of Communism on Eastern Europe; film--"The Romanian Solution" (from The Long Search series, AEA VII).

2. Suggested Readings: Solzhenitsyn's "Matryona's Home" (p. 199 Russian and Eastern European Literature); Voznesensky's poetry (p. 268, Russian and Eastern European Literature); Yevtushenko's poetry (p. 273, Russian and Eastern European Literature); Djilas' "War" (Yugoslavia); (p.306, Russian and Eastern European Literature); Capek's "The Island" (Czechoslovakia) (p. 298, Russian and Eastern European Literature); Thurzo's "The Lion's Maw" (Hungary) (p. 368, Russian and Eastern European Literature).

Unit VI Asian Literature

A. Chinese Literature

1. Background lecture: the influence of later Confucianism-formalism and didacticism in Chinese aesthetics; Chinese bureaucracy and literacy as vertical mobility; Chinese zenophobia; Tao, the concept of harmony, and the love of nature's "way"; Chinese romanticism; film--"A Question of Balance" (from The Long Search series, AEA VII).

2. Suggested Readings: poetry (pp. 17-49, Literature of the Eastern World); Mao Tun, "Spring Silkworms" (p. 90, Literature of the Eastern World); Lao She, "The Last Train" (p. 65, Literature of the Eastern World).

B. Japanese Literature

1. Background lecture: the aesthetics of smallness; the individual and society in Japanese culture; the rejection of ideas in Buddhism; film--"Land of the Disappearing Buddha" (from The Long Search series, AEA VII).

2. Suggested Readings: Tanka genre (pp. 271-274, Literature of the Eastern World); Haiku genre (pp. 278-283, Literature of the Eastern World); folk tale, "The Bamboo Cutter and The Moon Child" (p. 328, Literature of the Eastern World); Junichiro Tanizaki, "The Thief" (p. 367, Literature of the Eastern World); Tayama Katai's "One Soldier" (p. 376, Literature of the Eastern World).

C. Supplemental: Asian-American Authors--see Supplementary Texts section.

Unit VII Africa

A. The Folk Tradition: prescientific myth

1. Background lecture: science as the myth of objectivity; the nature of prescientific myth (see Ernst Cassirer Language and Myth; The Philosophy of Symbolic Forms, vol. 2); tribalism (now a verboten word) and the submergence of the individual in a larger, communal life; animism; the oral tradition.

2. Suggested Readings (all from Black African Voices):

Cartey's "Africa of My Grandmother's Singing" (p. 9); "Justice" (p. 63); "Talk" (p. 65); "How the World Changed" (p. 70); "Four Tales from Togoland" (p. 75); "Journal of a Whale" (p. 86); "Truth and Falsehood" (p. 95).

B. The European Tradition: post-colonial literature of of protest.

1. Background lecture: urbanization, detribalization and the economic exploitation of black Africa by Europeans; the emerging tradition of protest literature (compare American ethnic literature); pan-Africanism; apartheid and the ulcer of South Africa and Zumbabwe-Rhodesia; the impact of Christianity; the new political map; the mask as art and theme; film--"Zulu Zion" (from The Long Search series, AEA VII).

2. Suggested Readings (all from Black African Voices): "Negritude" (p. 323); Abrahams' "The Blacks" (p. 20); Diop's poetry (pp. 107-111); Ekwenski's "Ritual Murder" (p. 146); KneyaHa's "The Gentlemen of the Jungle" (p. 190); Modisane's "The Dignity of Begging" (p. 254); Mphahlele's "The Master of Doornvlei" (p. 265); Rive's "No Room at Solitaire" (p. 309); Abrahams' Tell Freedom (p. 36).

C. Supplemental: Afro-American and Hispanic Authors,--see Supplementary Texts section.

VIII. Native American Literature

A. The pre-Columbian Tradition

1. Background lecture: science as the myth of objectivity; the nature of prescientific myth; tribalism and the paradox of individualism in (especially) the nomadic community; the Northeastern Confederation as forerunner of the U.S. Constitution; animism and totemism; relationship to nature--the Sacred Circle; the theme of courage; war and the concept of manhood; the pre-Columbian "urban" southwest.

2. Suggested Readings: 3 tales each from Chapters I-V of Thompson's Tales of the North American Indians

B. Supplemental: Native American writing since the arrival of the white man--see Supplementary Texts section and Chapter VI of Thompson.

PART TWO:

THE PROCESS AND PRODUCT OF READING ACTIVITY--

Making It Real By Independent Study

PART TWO, A: ORAL REPORTS ON WORLD NOVELS

(three weeks)

At the beginning of this section of the course, the teacher should provide students with a list of important world novels owned by the school library and help, if necessary, each student to select a novel that will allow him to pursue some interest developed in Part One.

Possible content of the oral report is suggested in Appendix R, "A Guide to the Analysis of A Novel." Each student is expected to deal with points I and II, A--but no more than half of the speech should be devoted to the latter. The rest of the speech must deal with the kinds of analytical topics suggested in II, B-K. The student is not obligated to deal with any particular topic in this list, or any required number of topics; these topics are meant merely to suggest a variety of concerns typical of literary criticism. The student may develop his own topics, if desired.

Next the delivery of an oral report should be discussed, using Appendix S as a guide. Explain that content represents no more than 50% of the evaluation. Appendix S should be filled out by the teacher and 2-3 members of the audience during each oral report, by making comments in the blocks after each category. Public discussion of the completed forms will help students to internalize the criteria, and by the end of this activity, student evaluations will usually be congruent with those completed by the teacher.

PART TWO, B: SEMINAR ON RESEARCH PAPERS (five weeks)

The teacher should begin this section by discussing the form and techniques of research,--to the extent dictated by students' previous experience. The PMLA style sheet should be used for bibliographic and footnoting procedures, because it is the form generally followed in the journals in this field. Appendix T can be used for general suggestions. Discussion of research technique should include methods for surveying resources on a topic and restricting the topic where necessary; the note card as a device for recording and organizing information (including use of the "slug"); outlining; limiting and integration of quoted material, and principles of selection; use and methods of paraphrasing; and development of a theses that unifies secondary sources. At this point a trip to the library at the University of Northern Iowa will help students envision the reality of in-depth research; temporary library cards should be sought for students able to commute.

At this point the teacher becomes a "Facilitator", who no longer lectures or assigns readings or leads discussions. Instead, the teacher-facilitator now provides a general format for independent student inquiry and seeks to enrich individual pursuits by suggesting source materials, by maintaining calender obligations, and by aiding indiviudal writing in progress. Each student selects for in-depth

independent study a topic of personal interest--probably an area touched upon more superficially in Part One or Part Two, A of the course. Possible areas of inquiry include--but are not limited to--a culture, a literary period or movement, an author, an interdisciplinary pursuit, a history of ideas survey.

Each student then prepares a "contract" covering at least the following obligations: a calendar of dates listing times when parts of the project are to be completed; an estimate of the quantity of written material to be produced; suggestions for evaluating the revised, finished writing product. The parts of the project should include the following: a preliminary bibliography of primary and secondary sources; note cards; thesis statement; outline; rough draft.

After the contracts have been drawn, one or two students volunteer to be "seminar critics" of each finished product. The student writer provides his seminar critics with annotated selections from the preliminary bibliography, the outline, and the rought draft (use photocopies) at the appropriate times. The seminar critics make suggestions about the work in progress and do enough reading to serve as knowledgeable commentators and questioners at the seminar presentation itself--in effect forcing the presenter to stand in defense of this paper. For added intellectual challenge, a "critic's critic" can be designated at the

seminar meeting; this student will briefly evaluate the effectiveness of the seminar critic's work. At any rate, the process of peer criticism will provide the kind of challenge that publishing literary critics face in university forums and before the review boards of referee journals.

For added interest, parents of the student presenters can be invited to each seminar meeting.

APPENDICES

Appendix A

"ODYSSEY"
Talented and Gifted Program
Teacher Nomination Form
Central High School, Waterloo, Iowa

Teacher _____ Date _____

Students / Criteria	Learns Quickly	Large Vocabulary	Inquisitive, Skeptical	Creative, Original	Resourceful, Sensitive	Critical Thinker	Flexible, Independent	Adaptive, Independent	Voracious, Precocious Reader	Bored with Routine	Self-Motivated	Advanced Skill or Interest	Imaginative/ Sophisticated Writer	Humor: Wry/Witty/ Sophisticated	Works Well with Abstractions

Appendix B: Multi-ethnic materials

ASIAN-AMERICAN

Amerasia Journal

Asian-American Authors. Hou, Kai-yu and Helen Palubinskas

Birthday Visitor. Uchida, Yoshkio

A Child in Prison Camp. Takashima, Shizuye

Contacts/Conflicts. Asian American Studies Center

From Japan to Japanese. Ogawa, Dennis M.

Isamu Noguchi. Tobias, Tobi

Japanese Haiku: 200 Examples. Beilenson, Peter, translator

Little Citizens Speak. Japanese American Curriculum Project

Momo's Kitten. Yahsima, Mitzu

Roots: An Asian American Reader. Tachiki, Amy, Editor

Tips on the Care and Adjustment of Vietnamese and Other Asian Children in the United States. U.S. Department of Health, Education, and Welfare

Yellow Pearl. Basement Workshop, Inc.

Wartime Hysteria: The Role of the Press. Japanese American Curriculum Project

BLACK AMERICANS

Afro-American Voices 1770's-1970's. Kendricks, Ralph and Caludette Levitt

The Black American in Books for Children. MacCann, Donnare and Woodard

Black English. Dillard, J.L.

The Black Scholar

Black Voices. Chapman, Abraham, Editor

Blacks in American Films: Today and Yesterday. Mapp, Edward

Cry at Birth. Booker, Merrel D., Editor

Invisible Man. Ellison, Ralph

Philip Hall Likes Me. Greene, Bette

Major Black Writers. Murray and Robert Thomas

The Me Nobody Knows-Children's Voices from the Ghetto. Joseph, Stephen, Editor

Pride. Watson, Clifford D.

A Raisin in the Sun, The Sign in Sidney Brustein's Window. Hansberry, Lorraine

Right On. Chambers, Bradford, and Rebecca Moon, Editors
Why Mosquitoes Buzz in People's Ears. Aardema, Verna
Zeely. Hamilton, Virginia

HISPANIC AMERICANS

Aztlan: An Anthology of Mexian American Literature. Valdez, Luis and Stan Steiner
The Chicano: From Caricature to Self-Portrait. Simmen, Edward
Chicano Manifesto. Rendon, Armando B.
Chicanos Y Chicanas Prominentes. Educator Consortium of America
Crucigramas para estudiantes. Burnett, Jane
T Am Joaquin. Gonzales, Rudolof
Mexian American Authors. Paredes, Americo and Raymund Paredes
Nuestro; the Magazine for Latinos
Songs and Dreams. Flores, Joseph, A., Editor
Viva Chicano. Bonham, Frank
Voices: Readings from El Grito. 1967-1973. Romano, Octavio

NATIVE AMERICANS

Akwesane Notes
American Indian Authors. Momaday, Natachee Scott
Angry Moon. Sleator, William
Annie and the Old One. Miles, Miska
I Have Spoken. Armstrong, Virginia T.
Indian Education: The Right To Be Indian. National Advisory Council on Indian Education
An Introduction to the Indian of America. Morey Assocaites
Ishi, Last of His Tribe. Kroeber, Theodora
Navajo Stories of Long Walk. Roessel, Ruth, Compiler
North American Indians. Visual Materials Inc.
Our Friends-the Navajos. Navajo Community College
Portable North American Indian Reader. Turner, Frederick, Editor
The Way. Witt, Shirley and Stan Steiner
The Weewish Tree, A Magazine of Indian America for Young People

Appendix C. Getting Acquainted

Write a one paragraph answer to each of these questions:

1. Previous literature courses?
2. Previous writing courses?
3. Reserach paper?
4. Why are you taking this course?
5. Why do you read?
6. Which course units are you particularly interested in (pick two or three)? Why?

Appendix D:
Possible Units for World Literature for the Gifted, Part One

I. Theater of the West: the Great Tradition--Age of Pericles to the present.

II. Western Narrative and the History of Ideas--Homer to the 19th century.

III. Literature of the Near East--Babylonian, Hebrew, Islamic.

IV. Modern Russia and Eastern Europe.

V. Asian Literature--Chinese and Japanese.

VI. African Literature--Folk and post-colonial traditions.

VII. Native American Literature.

Appendix E: Diagnostic Essay

Instructions:

Pick a topic you know about and care about-or suggest an alternate of your own. Plan before class: develop a thesis, know your key ideas and their sequence; get the organization of your ideas under control before you begin writing. After you write, revise for organization, support, clarity, and prose style. Cross out and add material as necessary; remember that, for an in-class theme, communication and completeness are more important than neatness, spelling and the other minutia of the finished product. The theme must be at least two pages long.

Topics (pick one):

1. My favorite novel, movie, play, or poetry.
2. Why I read.
3. The most important idea I know of.
4. The best or worst course I've had in high school.
5. Education in my future.

Appendix F:
Exposition-The Six Elements
A PERSONAL CHECKLIST

I. Content

- A. Is the paper interesting?
- B. Are the ideas relatively fresh and original? (Do they express my personal viewpoint?)
- C. Do the ideas reveal some maturity of judgment?
- D. Do the observations suggest critical perception and insight?
- E. Have I analyzed the subject intelligently, accurately, and thoroughly?
- F. Have my conclusions been developed from a logical, comprehensive examination of the subject?
- G. Have I gone beyond platitudes, trite comments, and obvious statements?
- H. Have I generally revealed my good sense?

II. Organization

- A. Have I written about the assigned subject?
- B. Do I have a clear plan?
- C. Have I developed the plan logically?
- D. Have I adequately limited the subject? (see thesis)
- E. Have I unified the paper around a guiding idea (thesis)?
- F. Have I properly emphasized the ideas in the paper?
- G. Have I written the paper from a consistent viewpoint?
- H. Are my introduction and conclusion suited to my purpose?
- I. Have I linked my paragraphs together with transitional devices?
- J. Have I organized my paragraphs?
  1. Do they contain topic sentences?
  2. Is all the material in each paragraph relevant to the topic sentence?
  3. Are the sentences arranged in logical order?
  4. Is coherence achieved with transitional devices?

III. Support of Generalizations

- A. Are examples, illustration, facts, or other forms of evidence used?
- B. Are they relevant?
- C. Are they sufficient?
- D. Are they well chosen for the purpose of the paper?
- E. Would an intelligent reader accept the evidence used?
- F. Will the details appeal to my audience?
- G. Are abstract words carefully defined or illustrated?
- H. Is the support of the generalizations as reasonably complete as the time for the assignment will allow?
- I. Have I answered most of the questions likely to be asked with different experience or a different point of view?

IV. Diction

A. Is the vocabulary level that of a thinking high school student?
B. Is it appropriate for the purpose, subject, and audience?
C. Are the words used accurately?
D. Are technical terms clarified for the specified audience?
E. Have I avoided ineffective cliches?
F. Is the language interesting and vivid?
G. Is most of the language concrete?
H. Have I avoided unncesssary repetition of words or sounds?

V. Style

A. Have unnecessary words been eliminated?
B. Are the sentences effective?
   1. Are the sentences varied in length and type?
   2. Are short, simple sentences used sparingly?
   3. Is the passive voice used only where it is appropriate?
   4. Is subordination used when it would signal relationships?
   5. Is parallelism used where possible? Is faulty parallelism avoided?
C. Do I do my best to convey my sincerity, reasonableness, and freedom from prejudice?
D. Is the tone appropriate to the audience, subject, and purpose?
E. Is the writing natural? Does it appear to flow effortlessly?

VI. Mechanics

A. Is the paper completely free of gross spelling errors and generally free of others?
B. Does the punctuation give the appropriate syntactic signals? Is helpful punctuation omitted?
C. Have I capitalized properly?
D. Have I handled titles, syllabification, numbers and abbreviations acceptably?
E. Is the paper free of major sentence faults?
   1. Is it free of unintentional fragments? (underline intentional fragments)
   2. Is it free of run-on sentences?
   3. Is it free of inappropriate comma splices?
F. Have I followed acceptable usage standards in matter of agreement?
   1. Is the paper free of subject-verb agreement errors?
   2. Is the paper free of pronoun-antecedent agreement errors?
G. Is the paper free of errors of case?
H. Is the paper free of confusing dangling modifiers?

Appendix: G

CORRECTION SYMBOLS

agr = mistake in agreement between subject and verb or pronoun and antecedent.

awk = awkward passage suffers from 1 or more of the following handicaps: vagueness, disorganized, syntax, lack of clarity or conciseness.

c-s = comma splice: you have yoked two independent beasts of burden; use a semi-colon or a period.

dev = passage lacks clear or full development; support your point

dg = dangling modifier: revise the sentence so the passage marked is clearly related to the word it is intended to modify.

frag = sentence fragment: the passage marked is not a satisfactory sentence; revise by completing it or joining it to a neighboring sentence or rewriting the passage.

p = supply needed punctuation: comma, colon, semi-colon, period or apostrophe (especially for possessive case).

r-o = run-on sentence: punctuate with semi-colon or create 2 or more sentences.

sp = speling eror.

thesis = topic sentence (which expresses the main ideas of a paragraph) is faulty or absent.

ww = wrong word: replace the word marked with one that is more appropriate or effective so exact; see dictionary.

¶ = begin or end paragraph here.

// = parallel construction missing: revise the two or more elements in this series into parallel form.

WRITING COMPETENCY EXAMINATION--GRADUATION REQUIREMENT
UNIVERSITY OF NORTHERN IOWA

I. Personal Information

Name _____
(Last) (First) (Middle)

Student Number _____ Date _____
(Month) (Date) (Year)

Present Classification (check one) Fr. _____ So. _____ Jr. _____ Sr. _____
Unknown _____

My native language is _____ is not _____ English.

Probable Major _____ Undecided _____

High School Attended _____

City _____ Date Graduated _____
(Month) (Year)

Colleges Attended _____
(for transfer students)

City _____ Dates Attended _____

II. General Instructions

1. Write your essay in this booklet.
2. Write as neatly and legibly as you can, but do not hesitate to make changes between the lines. If necessary, recopy your essay.
3. Write on one side of the paper only. If you need more paper, ask for it.
4. Write only with ink or ball-point pen.
5. You may use your own dictionary or those available on the table.
6. Plan to write approximately 500 words on the topic you select.
7. You may leave when finished, but you must turn in a completed essay. Leave quietly. Do not disturb other students who are still writing.
8. If you have a question, raise your hand and the person(s) in charge will help you.
9. You will have 2 hours in which to write the essay. Extra time will <u>not</u> be given.

Do not turn to page two until you have been instructed to do so.

Writing the Essay

Write on one of the topics given below.

Consider each of the topics before making your choice. Do not write on a topic which is not listed.

In order to demonstrate college-level writing, your paper should contain:

1. A central idea that is clearly stated or clearly implied and effectively restricted.
2. A relevant and logical progression of points supporting the central idea.
3. A systematic plan of organization that reveals a purposive arrangement: introduction, body and closing.
4. Effective statements and transitional markers that identify main divisions of the theme.
5. Adequately developed paragraphs which include relevant main divisions of the theme.
6. Sentences which are clearly constructed, varied in form, and logically related.
7. Words that are appropraite, precise, and economical.
8. Mechanics which conform to standard written English.

These are the 8 criteria on which your paper will be judged. Your paper must pass each of the 8 criteria to pass the examination.

Check the topic you choose on the line provided.

_____A. The essential qualities of a good teacher.

_____B. The effects of drug and/or alcohol on young people.

_____C. The necessities for a good life.

Before you hand in your essay, write a suitable title at the top of the first page.

Use the space at the bottom or on the back of this sheet for notes, or an outline, if you wish.

Appendix J:

TERMINOLOGY USED IN LITERARY STUDY

I. POETRY AND PROSODY

A. Content

BALLAD — A song-poem that tells a story. Many variations of the same ballad came into existence because of the changes the reciters and singers made in them. There are two kinds of ballads: the popular ballad and the literary ballad. Popular ballads are anonymous songs of the prople in which a simple often dramatic story is told in short stanzas. Extent ballads date back to the 15th century. Literary ballads are imitations of the popular ballads by pre-Romantic and later poets. Examples: Coleridge: "Time of the Ancient Mariner"; Keats: "LaBelle Dame Sans Merci".

CONCEIT — A conceptual, analytical comparison; usually forceful, sometimes grotesque, used mainly by Metaphysical Poets. Conceits are based on rational thinking, and poems in which they are used can only be understood if you read them with the head as much as with the heart. Example: Donne: "The Good-Morrow".

ELEGY — A lyric poem lamenting the death of a particular person; or more generally, any reflective, melancholy poem. Examples: Milton: Lycidas"; Gray: "Elegy Written in a Country Churchyard" Also see Lyric.

EPIC — A long and dignified narrative poem, celebrating in a grand style the deeds of one or more great heroes or gods, or dealing with some great event. Examples: "Beowulf," Milton's "Paradise Lost."

LYRIC — A short poem expressing a single emotion, usually personal. The genre includes the Elegy, the Ode and the Sonnet. Examples: Donne: "A Valediction Forbidding Mourning"; Herrick: "To Daffodils"; Blake: "The Tigre" Se also Elegy, Ode and Sonnet.

ODE — A longer and more dignified lyric, often in the form of an address. Examples: Wordsworth: "Imitation of Immortality"; Shelley: "Ode to the West Wind"; Keats: "Ode to a Nightingale." Also see Lyric.

PASTORAL — A poem in which shepherds and other rustics are portrayed in a highly idealized way. Spenser: "Shepherd's Calendar."

ROMANCE — A narrative poem or a prose narrative dealing with the adventures of one or more medieval knights. Examples: "Sir Gawain and the Green Knight"; Spenser: "Faerie Queene".

B. Form

ALLITERATION — Two or more words within the same line that begin with the same letter or sound. Examples: Old English Poetry; Langland's "Piers Plowman".

TERMINOLOGY

BALLAD STANZA	A four-line stanza rhyming ABCB. The first and third lines have four iambs, the second and fourth have three. See iamb.
BLANK VERSE	Rimeless iambic pentameters. Examples: Marlowe: "Dr. Faustus"; most of Shakespeare's plays.
CAESURA	A pause of the voice, usually about the middle of the line. "To be,/ or not/ to be,// that is/ the ques-/tion," Hamlet.
CHAUCHERIAN STANZA	Also called Rime Royal, consists of seven iambic pentameters riming ABABBCC. Many of Chaucher's "Canterbury Tales" and his "Troilus and Criseyde". Pp. 21 and 22. See heroic couplet.
COUPLET	See Sonnet.
ENGLISH OR SHAPESPEAREAN SONNET	This sonnel consists of three groups of four lines each, called the quatrains, and a final group of two lines, called a couplet. The rime-scheme is ABAB CDCD DFDF GG.
FOOT	The group of accented and unaccented syllables that is regularly repeated in verse and in this way creates rhythm. The common foot in English verse is the iamb, which consists of two syllables, the first unaccented, the second accented. Here is an example of a regular five-foot iambic line: So ´all / day lóng/ the nóise/ of bát/ tle ról'd.
FREE VERSE	A kind of verse which, though more rhythmic than prose, is written without a regular system of metre. Usually it has no rime. Example: T.S. Elliot's "The Wast Land".
HEROIC COUPLET	Riming pairs of iambic pentameters, each pair containing one complete thought. Examples: Dryden: "Absalom and Achitopel"; Pope: "The Rape of the Lock".
HEROIC QUATRAIN	A verse-form which may be seen as an extension of the heroic couplet. Stanzas of four ten-syllable lines rhiming ABAB. Gray: "Elegy written in a Country Churchyard". P. 75. See also heroic couplet.
IAMB	A metrical foot consisting of an unstressed and a stressed syllable (∧/) The most common metrical foot in English.
METRE	Any form of poetric rhythm, determined by character (iamb, trochee) and number of feet. Hence: 'pentameter'.
OCTAVE	See Italian Sonnet.
PENTAMETER	A line of verse consisting of five feet. E.g. Five iambs or five trochees. See also sonnet and iamb.
PROSODY	The science or art of versification (Du.:versbouw); the theory and principles of rhythm, metre and rime.

Appendix K:

OUTLINE OF AMERICAN LITERATURE

COLONIAL AMERICA (c. 1600--c. 1775)

Essentially English literature. Strong influence of the Puritan religion: diaries, treatises, schoolbooks, sermons, psalters. Records and description of the young country. Little imaginative writing; hardly any poetry. The literary value of all these writings is small. First signs of the difference between Northern (New England) and Southern culture.

THE BEGINNINGS OF THE NATION (c. 1775--c. 1800)

The colonial settler is replaced by the American antionalist with his combination of practicality and idealism. Prototype: Benjamin Franklin (Autobiography). Puritanism gives way to Deism and Rationalism. The Declaration of Independence (1776) drafted mainly by Thomas Jefferson.

THE RISE OF EASTERN CULTURE (c. 1800--c. 1880)

Flowering of the Romantic movement. Rise of poetry and fiction. Still much imitation of English writers. Transcendentalism (Emerson, Thoreau). The New England Historians. The Westward Movement (c. 1800--c. 1880): Popular literature. Western humour. The War between the States (1861--1865): Abraham Lincoln: The Gettysburg Address.

THE AGE OF TRANSITION (c. 1880--c. 1920)

Change from Romanticism to Realism. The American Industrial Revolution. Struggle between religious conviction and scientific doubt. Social consciousness in the early years of the twentieth century results in attacks on corruption and social injustice. Modern fiction, realistic and vigorous. Beginnings of modern poetry. Beginnings of American drama.

THE MODERN AGE (from c. 1920)

The Great Depression of the thirites starts a period of economic and social thinking. Socialist and proletarian literature reflects criticism of the set-up of the modern state. After World War II fiction writers, many of them Jews and Negroes try to interpret the great world-wide problems of our times. From about 1925 to 1955 many poets write in the intellectual, ironical, careful style of T.S. Elliot. After 1955, the Beat poets revolt against this style; they insist on primitivism, naturalness, energy. Just a few Beat novels are written, but many novels show the influence of the hard-boiled Beat movement: 'black humour', sex novels. New psychological drama after World War II. Latest development in drama: the 'theatre of the absurd.'

Appendix L:
OUTLINE OF ENGLISH LITERATURE

OLD ENGLISH PERIOD (c. 700--c.1100)

Mixture of christian and pagan elements.
Alliterative verse: epic (fighting), lyric (nostalgia)
Prose: Anglo-Saxon Chronicle, homilies, translations from Latin works.

MIDDLE ENGLISH PERIOD (c. 1100--c. 1500)

Centre of interest: God and life in heaven. Man as an individual is not important; life on earth is only a journey to heaven, earthly joys are sinful. Religious poetry (didactic, often allegorical); love-poetry (courtly love, esp. in the Romances) Early drama: miracle-plays and moralities, Popular ballads (esp. 15th century). First printer: Caxton (1477).

RENAISSANCE PERIOD (c. 1500--c. 1660)

Centre of interest: man as an individual besides man as a creature of god. Classical influence, mostly through French, and Italian examples. Combination of Classical and Christian ideas: Humanism. Reformation: Anglican Church, 1533. Early Renaissance (c. 1500--c. 1550): Lyrical poetry, esp. sonnet-sequences. Elizabethan Age (c. 1550--c. 1625): Flowering of drama. Various kinds of prose: essays, pamphlets. Authorized Version of the Bible: 1611.
Early Seventeenth Century (c. 1625--c. 1660: Metaphysical poetry: union of passion and thought: unconventional images, conceits and diction.

NEO-CLASSIC PERIOD (c. 1660--c. 1800)

Close imitation of Classical examples: correctness is all; more intellectual, less emotional.
Much satiric poetry, little lyric poetry. Heroic couplets.
Rise of periodicals and literary essays. Rise of the novel.
Restoration Period (c. 1660--c. 1700): Rise of scientific thinking.
Early Eighteenth Century (c. 1700--c. 1750); Flowering of Neo-Classic poetry. Development of the novel.
Pre-Romantic Period (c. 1750--c. 1800); Growing interest in natural beauty, in common people, in the past.

ROMANTIC AGE (c. 1800--c. 1830)

Interest in natural beauty, in the individual, in common people, in unknown things of the past, in foreign countries and the super-natural.
Reaction against the Age of Reason: more emotional, less intellectual.

Appendix M:

ON READING DRAMA

Drama is the name given to literary works intended for presentation by actors who pretend to be the characters of the play. Because the performance of the play requires not only the text written by the playwright but also actors, stage-management and so on, drama is not a purely literary art. But it makes its greatest impact through the power of words. Therefore it is quite possible to enjoy drama simply by reading the words to be spoken by the actors, the dialogue.

The spoken word is the essence of all dramatic art. By means of dialogue the playwright makes the characters come alive and advances the action towards a definite end. He has no other tool to work with. Unlike the poet and the novelist, the playwright cannot give direct descriptions of situations and events. He can add stage-directions to the text, but these are but a poor substitute for direct descriptions. Nor can the playwright make the audience share the thoughts and feelings of the characters on the stage except indirectly through the spoken word. Because the playwright is forced to let the actors' speech do all the work, drama is an impersonal, objective form of literature-in which the author is "invisible" in his own person.

Action is so important in a play that drama has been defined as 'character in action'. Dialogue and action support

supplement each other. Together they develop the final effect of the play. As his effect must be achieved within a short space of time, and because the interest of the audience must be maintained, dialogue and action must move forward swiftly and vigorously. Besides, the absence of direct description must be compensated for by dynamic action. To 'impersonal' and 'objective' we may add 'dynamic' as an essential characteristic of drama. Since the Second World War, however, plays have been written in which there is little action. These plays aim at creating a mood or atmosphere. Time will show whether they are more than a temporary deviation from the dramatic tradition.

In order to make dynamic action possible the playwright must select his theme carefully. We will genrally choose one involving great tension and deep emotion, contrasting characters, opposed interests or sharp conflicts. Such a theme will enable him to work it out within the short time that the play allows. Drama is an art of swift sure strokes and vivid colours, not one of intimate details and fine shades. For this reason the number of 'flat' characters in drama is rather great in comparison to the novel. There is no time to develop them.

A play is limited not only in description and time, but also in place and character. The scenery makes it technically impossible for playwrights to make any changes in place. Only when there is little or no scenery, as on the Elizabethan stage and in some modern theatres can the

scene be shifted about freely. The playwright must also be careful not to put too many characters on the stage, for the number of characters is restricted automatically by the limitations of time and place. He cannot, for example, present a panorama of society as the novelist can. To develop the playwright character he must select just a few characters and focus all interest on them. (Hence the limitations on characterization in the modern cinema "spectacular." It follows that each of the characters will be more important than in the average novel, for the total 'weight' of the play is divided among fewer characters. They must stand out clearly. Besides, we have seen that the playwright has no time to work them out in detail. He must sketch their principal characteristics by means of powerful and economic speech. Every word counts, every word is loaded with significance.

All the special limitations of drama make the playwright's task an extremely difficult one. But they are also the source of the great strength of good drama. Dialogue and action, the two pillars on which drama rest, must be handled with great precision and speed. If the play is to be successful, it must be compressed within narrow limits. This makes drama a highly concentrated literary form.

Plays may be written in verse, in prose, or in a combination of verse and prose. It is sometimes argued that it

would be more natural for the actors to speak in prose. But in a state of heightened emotion people actually tend to use a kind of language which shares some of the characteristics of poetry, such as rhythm. Verse and prose each have their own special place in drama. The choice between them is determined by the type of play, its emotional atmosphere and the character that is speaking. Shakespeare, for example, uses blank verse, prose and rime. The 'heroic' characters normally speak in blank verse, the 'low' or comic characters in prose. But a heroic character may break down into prose when the emotional temperature drops, or a low character rise to blank verse at moments when he is carried away by passion. Rime is scarce; it is used for special purposes such as supporting witty word-play, clinching as argument, or rounding off a scene.

Drama is traditionally divided into tragedy and comedy, though especially in England there has always been a strong tendency to mix these two types. Since the eighteenth century plays have been written that belong to neither category. They are concerned with the problems of ordinary people in everyday life and are therefore called problem plays. In the twentieth century problem plays have become so popular that the majority of new plays belong to this type.

Appendix N;

INTRODUCTION TO POETRY

Poetry is rhythmic, melodic utterance which, through human history, has expressed the deepest feelings of man. In a sense, it is the most natural human utterance: emotion put into speech tends to be rhythmical; the voices of children at play, the language of love, and expressions of anger or grief may fall into natural patterns of cadences that are poetry in feeling and form. At the same time, poetry is the most concentrated and contrived of the literary genres. Matthew Arnold wrote: "Poetry is nothing less than the most perfect speech of man, that in which he comes nearest to being able to utter the truth."

THE LANGUAGE OF POETRY

The language of poetry appeals to all the senses by means of words that produce sensations; it appeals to the ear by sound and rhythm that produce further sensations. Through language and structure and idea, poetry finally appeals to the whole mind, conscious and sub-conscious. The chief charactersitics of poetic language are imagery and figures of speech, a tight unity of sound and meaning, concentrated suggestion and multiple meaning, and the mood and tone produced by all of these.

IMAGERY AND FIGURATIVE LANGUAGE

Richness of imagery is the principal difference between poetry and prose. An image is any sense impression created

by a word, or usually, by a group of words. Images are often visual; they create pictures in the mind, as do keats "yello-girted bees", the rainbow of the salt-sand wave," and "night's starred face." Other images appeal to any of the five senses, and also to physical sensation of movements equilibrium and muscular tension, (kinesthesia). For example,-keat'live "The hare limped trembling through the frozen grass" creates a visual image and at the same time sensations of cold and physical motion by the use of words "limped", "trembling" and "frozen".

Because imagery is so essential a part of poetry, a good leader must have or must develop, a capacity to feel and to imaginatively realize images. Developing this capacity is not the hopeless task that some people think it is, though, and a person who says that he cannot enjoy poetry because he "has no imagination" is uttering a half-truth: If by "imagination" it means the ability to perceive or realize the physical properties of objects that are not present, then every person has imagination. Everyone, for example, can, with some effort, call up the face or voice or characteristic gestures of an absent friend or relative, or the tune of a familiar song, or the shape and color of a well known house or a room in the house, or the armoa of bacon and eggs, or the smell and the feel underfoot of an old tarred road on a hot day, or the sensations of diving

from a springboard into cool water. Furthermore, the ability to respond in a similar way to the printed page can be taught and developed. Sensitivity and responsiveness can be cultivated.

Imagery is often the product of figurative language, that is language which makes non-literal comparisons between things not commonly associated. Figures of speech are common in everyday language: when we talk of a catty girl or say that someone lands on his feet like a cat, we are speaking figuratively, though not originally. Imaginative, sometimes startling, comparisons give the language of poetry much of its concentration and vividness.

READING A POEM

The following are merely suggestions to help you understand and enjoy poetry.

Read the poem at least 3 times.

1. First fairly rapid to get a general view of the poem and of the problems of interpretation involved in it.
2. The second and third readings should be slow, close and analytical. Try to grasp the plain sense of the poem.
3. Look up unfamiliar words; look closely at sentence construction.
4. Look up names of persons and places, foreign words, references to mythology.
5. Try to identify figures of speech and the suggestions of words.
6. Try to paraphrase the poem as a whole, or perhaps just the more difficult lines. (In paraphrasing, we put into our own words what we understand the poem to say in its conceptual aspect of impact).

Appendix O:

ON READING POETRY

A poem consists of words on a page. It is, the poet telling us something in a special form. He expects us to pay attention to what he says and how he says it. Really these two elements of the poem, content and form, are just different ways of looking at the same thing. For every change in a word or the word-position will bring about a change in meaning. Therefore it would be wrong to think that a poem is an idea put into words. The idea and the words cannot be separated. The words are not a kind of dress in which the poet clothes his idea. They are not used as ornaments to present the idea in a beautiful and attractive way. It may well be that the poet has no idea, or only a vague one, until he begins to write. Or if he has a distinct idea to start with, the words he uses will affect it. They will become the idea itself, for words are the means of thought. We cannot think but in words--words and thought are one and the same. When, in the passage in Macbeth Shakespeare writes of human life as a candle, a theatre and a tale, he is not inventing images to make clear his idea of life. The images are the idea itself: they tell us what life means to Macbeth in his special circumstances.

By writing a poem its maker sets down and preserves an experience. He does not merely give us information such as is provided by a piece of prose concerned with facts. When

we read a journalist's description of Moscow or a report of the launching of a space rocket, it is mainly the facts we are interested in. We react to the story in our thought. A poem appeals not only to our thought but also to our emotion. It makes us share an experience with our whole personality. For this reason the dictionary meanings of words are far less important in poetry than in prose. In poetry, a word has various meanings packed into one. It has shades and overtones of meaning to which we react rationally and emotionally, consciously and unconsciously. Yet the different meanings do not exclude each other: they are not distinct but form a compound impression. In a poem words are used as effectively as possible. One of the many definitions that have been given of poetry is simply the best words in the best order.

A poem, then, achieves its effect by the handling of words. Its total meaning is greater than the sum of the meanings of its parts. But in order to arrive at the total meaning, we must pay close attention to the parts of which it is composed. We have to consider the actual words as well as the rhythm, rime, metre and other ways of handling words that go to the making of a poem.

Poetry will not only increase our knowledge. Though it is a means of knowledge, it is more than a source of information. If we wish to extend our knowledge and our stock of information we had better study books of philosophy or science, or read newspapers. Poetry broadens and deepens our experience of life. It helps us to see truth and recognize value. It

contributes to our understanding of the world and people that live in it. It reflects life.

Having read a poem closely, we gather up its total meaning. Reading poetry is a creative activity. Every time a poem is read, it is composed anew. In a way the reader makes the poem for himself. Together, he and the poet live life more fully, in feeling and in understanding.

Appendix P:

"GUIDE TO READING SHORT FICTION"

Perhaps you found that thinking over a story after you have read it brings out points of interest that escaped you as read. You can learn to be alert for these sources of added interest during your reading. This guide is intended to coach you in the major elements of the short story and in the special purposes that determine the author's handling of them.

Though fiction seems to reproduce actual life, in fact the writer is the director of the drama, selecting the impression he wants to create and the details that build up that impression. He skips over two hours and picks up two minutes that fit into his plan. He ignores ten actions of a character and selects one significant action to build into his story. The sooner you discover just what he is doing the sooner you get into the swing of the story.

The Opening of the Story

A short story does not begin as a newspaper story begins, with all the important facts crowded into the first sentence or two. You pick up information gradually, and often by suggestion rather than directly. The mention of frost on the windowpane may be all that tells you that winter lies outside. A powdered wig may reveal that the story takes place in the eighteenth century. A television

set thrusts you right into the present time.

Nor can you expect to learn everything about the characters immediately. You may find only slight clues to their true natures in the opening conversation. The storyteller is rarely so blunt as to albel one character "sulky" or "quarrelsome," and another "genial" or "kind". But you may be sure that their first words and actions point clearly to the personality that will develop as the story grows.

The opening paragraphs also tell you the point of view from which the story will be told. When a story is told in the first person, it is quite obvious whose point of view is being followed, and you will probably identify yourself, temporarily at least, with the "I" in the story. This person may be the main character in the story, but not necessarily so. Perhaps he is just an observer watching and reporting the action. Stories told in the third person may take either of two points of view. They may follow closely the point of view of one character, but more often they take the point of view called omniscience, knowing all. The advantages of omniscience involve variety in point of view and authorial control over reader interpretation.

Beside revealing the time and place, introducing the characters, and establishing the point of view, the opening of a story serves to set its mood. Once you have discovered the mood the author seeks to establish, cooperate with him. You can hardly appreciate a funny situation if you are

worrying about tomorrow's history test, or be deeply moved by the ruin of a man's life if you are stealing glances at a comedian on the television screen. Give the story a chance.

The Action of the Story

Every story must have action; otherwise it becomes an essay or a character sketch. The line is drawn rather thin in the "slice-of-life" type of story, which simply presents people in characteristic thought and action leading to no remarkable or surprising outcome. But in most stories the action is organized into a recognizable plot involving a definite kind of conflict or a problem that is settled at the end.

Near the beginning of a story something happens to start the action rolling. As the story goes on, "the plot thickens," as we often say, and you can recognize definite stages of advance toward the moment of decision. The breaking point in a story-the point where something is bound to happen to end the conflict one way or another-is called the climax. In a short story the climax usually comes and goes quickly. There is no room for a long and complicated plot. After the climax, the tension is relieved quickly, the outcome is certain, and the story ends at once.

The force that carries you on toward the outcome is suspense, a combination of concern for the characters and uncertainty as to their fate. If you care little for the

people in the story, or if you can guess the outcome too easily, suspense is weakened and interest flags. That is why the popular story in which you can count on a happy ending actually has less suspense than a more realistic story. If you cannot take a happy ending for granted, you enjoy it all the more for the relief of genuine suspense. Tone often offers a clue to outcome.

There are two major questions you will probably ask yourself-often unconsciously-upon completing a story. First, "Was I surprised by the ending?" Perhaps the writer built his whole story to lead up to a surprise ending. Then you can take pleasure in seeing how he prepared you for the final twist without betraying it until the moment of a climax. Whenever you are surprised by the ending of a story, think back over the incidents to see whether you missed any of the hints along the way that a good writer gives and a good reader recognizes.

The second question you may well ask yourself is, "Did the ending satisfy me?" If you are the kind of person who always wants a happy ending, you will be disappointed with a large part of modern literature. Life is not made up of happy endings, by any means, and fiction is a reflection of life. Instead of looking for happy endings, look for an ending that is true to the characters and events in the story. If your favorite character has a crucial weakness, or if he struggling against overwhelming forces, he may be doomed to defeat in honest fiction-as in life.

The People in the Story

The characters in a short story must be sketched with economy because of the need to get on with the story. Rarely do you get a long description of any person. Rather, you pick up a bit here and a bit there from any of the three ways of portraying characters: by what they do, by what they say, or by what other characters say about them.

When you have gleaned enough of these bits to have a clear impression of the character you will want to go further and try to understand why he is the sort of person he is. This requires a sympathetic attitude and imagination. For rarely do you meet a character in fiction who is just like yourself or who acts from the motives that govern your own actions. For example, you live in a small town and may dream of adventure and fame in a great city. The character in the story may be a disillusioned city dweller who yearns for the out-of-doors and unhurried peace. Each time you succeed in identifying yourself with a different kind of person in a story, you will find it easier to get inside the next character you read about, and also to understand the people you meet in real life.

This is the great reward that short stories offer you-extending the horizons of your life by taking you into new places, introducing you to new people, and plunging you into problems and conflicts you have never had to face. Each short story you read with full understanding may truly be for you an adventure in living.

Appendix Q:

ON READING NOVELS

A novel is a long piece of prose which tells a story. Of course a story can just as well be told in verse. As a matter of fact in England stories used to be told in verse long before prose narratives made their appearance. The first of these stories in verse was the epic Beowulf. In the Middle Ages the epic was succeeded by the romance--the medieval ballad may be called a short story in verse. Since then narrative poetry has continued to be written in various forms. But from the seventeenth century onwards prose has gradually become more popular than verse for the purpose of story-telling. Today the novel is by far the most popular literary form.

A novel, like any other work of literature, will have some central theme. If we are to understand and enjoy the book, we must first have a clear idea of the central theme, which is the foundation on which the novel rests. For example, everything that happens in Jane Austen's Pride and Prejudice serves to shed light on the theme: the relation between Elizabeth Bennet and Mr. Darey. We can arrive at the theme by asking ourselves the question: Why was the novel written? (Content) All discussion of the book must start from this point. The second important question to be asked is: How is the novel written, or in other words, how does the author work out the theme? (Form).

It is possible to write a story simply by telling one event after another in due order of time. Such a story is a string of unconnected events. When the writer connects them through cause and effect, the story becomes a plot. Usually the plot first introduces the reader to an existing situation, giving him the necessary background information. Then things begin to happen, complications arise, and a climax is reached. Finally the plot provides an explanation or a solution.

Man always stands central in the novel. The people in the novel, called the characters, carry on the action of the plot. In some novels, for example George Orwell's Animal Farm, the characters are animals. But even then they are made to behave like people. The novelist E.M. Forester has made a useful distinction between 'flat' and 'round' characters. Flat characters are two-dimension 'types' outlined without detail. A single idea or quality dominates them, so that they can be expressed in one sentence. For example, Dicken's Mr. Alfred Jungle, in the Pickwick Papers, may be summed up by saying that he is a scoundrel who lives by his wits. Flat characters are most successful when they are comic or when they are used as a background. Round characters are complex individuals, as most people in real life are. It is impossible to describe them in a few words. The heroine of Jane Austen's Pride and Prejudice, Elizabeth Bennet, is made up of various contrasting qualities, which makes her convincingly human.

She stands out against a background of secondary flat characters. In this way Jane Austen creates perspective and gives the reader the feeling that he knows Elizabeth intimately.

Realism is the main characteristic of the great majority of novels. The novelist tries to give a true picture of the everyday life of the period. This does not mean that he presents the bare facts as the historian does. He creates the illusion of reality by convincing the reader that the story might be true. He organizes the story into a pattern and sheds new light on it by his imagination. In this way he provides a view of life and a vision of truth. Through the poet, the novelist and the playwright use different means and methods, their aims are essentially the same.

There would be no true picture of life if the characters just existed side by side. In real life there is a continuous give and take between people, and their influence on one another for better or for worse. They are also affected by their experiences. Human contacts and experience will cause changes in character. Such changes, whether positive or negative, are called character development. Because of character development the characters in the novel will be different at the end from what they were at the beginning.

It is possible to distinguish between novels of incident (or: adventure) which concentrate on the action, and novels

of character which concentrate on the characters. The line between these two types cannot be drawn sharply, for human character affects action and is affected by it. The difference between novels of incident and novels of character is not one of kind but of character. The attempt to probe deeper and deeper into man's inner life has resulted in the stream-of-consciousness novel. In this type of novel, of which James Joyce's Ulysses is the outstanding example, everything that happens is pictured by means of the impressions and associations. Thus there is not question of just telling one event after another in due order of time. Past, present and future merge into one another.

Another distinction is that between dramatic novels and panoramic (or epic) novels. In the former type there are few characters, and the action is largely carried on by dialogue. Panoramic novels introduce a large number of characters who provide a cross-section of society; the story relies on description and comment rather than on dialogue. In many novels the panoramic and the dramatic technique are combined, the former being used for the general picture and the latter for the dynamic scences dominated by action or emotion.

The novelist can tell his story by different means and from different points of view. He may claim to know everything about all the characters and events, which enables him to present information to the reader in any way and at any time he chooses. (the omnicient narrator). In such novels,

of which Fielding's Tom Jones is an example, the novelist will sometimes comment on the characters and their actions, addressing the reader directly. But he may prefer to stay outside the story by telling it impersonally and allowing the characters and events to speak for themselves, as D.H. Lawrence does in Sons and Lovers. (restricted narrator). Another possibility is telling the story in the third person from the point of view of one of the characters, so that the reader sees the events through the eyes of that character. This method is adopted by Kingsley Amis in Lucky Jim. The story may also be told by one or more of the characters themselves, as in Emily Bronte's Wuthering Heights, or by a special narrator as in Joseph Conrad's Lord Jim. Finally, a novel can be written in the first person singular with the "I" referring to either the author himself or one of the characters. Defoe uses the I-form for Robinson Cruose, Charlotte Bronte for Jane Eyre (first person narrator).

Like the poet, the novelist uses words to achieve his end. In some ways what is true about the use of words in poems holds good for novels. But there are important differences. Because of the element of realism in the novel, words will tend to their dictionary meanings, though some great novelists have written poetic, symbolic prose. Besides, the novel has problems of construction, plot and character that are quite its own. These aspects of the novel as an artistic whole reduce the relative importance of the way

in which the novelist handles words. Telling a story is the novelist's primary task--in the novel the 'what' is more important than the 'how'.

At present vast numbers of 'popular' novels are being written for the puporse of providing light entertainment. Fewer and fewer readers are interested in the handful of good modern novels which are published every year but which only attract the attention of a small number of critical readers. Never before in history has the gap between the best-seller and the artistic novel been so wide. Pessimists have argued that the novel is being killed by its own popularity. Yet our time still produces novels which, if we read them actively and critically, extend our experience by giving us a view of life. At its best the novel is able to present, as D.H. Lawrence put it, a complete, true and valuable revelation of human existence.

Appendix R:

A GUIDE TO THE ANALYSIS OF A NOVEL

I. Provide a theme or "felt idea" statement about your novel. There are apt to be many sub-themes, but the work should have some major idea or take some meaningful direction.

II. After reading your novel thoroughly, construct your analysis around the theme statement and demonstrate the manner in which the parts you analyze relate to the theme.

A. Discuss the plot

1. Setting-In place and time.
2. Characters-Personal qualities, interactions, any changes which occur within any character.
3. Incidents or action line-major conflicts.
4. Climax-The point at which the story peaks and from which all further action evolves.
5. Resolution or denouement-The actions which resolve the conflicts.

B. Discuss the style of the writer. Is the novel written from a symbolic structure? For example Lord of the Flies or A Separate Peace are heavily symbolic in style.

C. Does the writer allude to other literature? The Bible? Are the names of the characters significant?

D. How does the language of the novel set the tone or mood? Does the language fit the characters, the time, and place naturally?

E. How are the sentences structured? Long and rambling, short and simple, varied? How does this structure contribute to the meaning of the novel?

F. Does the writer use figurative language effectively? Metaphor, simile, personification? Does this language intensify the images you have of places and characters of the story? Does the figurative language relate to the ideas of the theme? How?

G. How does the narrator's point of view effect your reaction to the plot, the characters, the theme? Is the narrator involved? Detached? How does he arrouse your sympathies for certain characters?

H. What is the major conflict of the story? Is it an internal, personal, conflict? Is the protagonist in conflict with nature? Society? How does the conflict relate to your theme statement?

I. Psychology: In what way does this book give the reader any speical understanding of human psychology-of how people think and act? Are factors like ambitions, greed, hate, love, or the will to serve others as influencing people?

Speaker: Appendix S:

Subject: 5 4 3 2 1

INTRODUCTION					
Content					
Transitions					
Stage Presence & Poise					
Eye Contact & Facial Exp.					
Vocal Expressiveness					
Clarity					
Enthusiasm & Responsiveness to Audience					
Organization					
Conclusion					
Suggestions & Compliments					

Total Points:

Appendix T:
MANUSCRIPT FORM

Materials

1. Leave sheets unfolded and unattached.
2. Use blue or black ink or type the copy.
3. Use a full size sheet or large notebook paper or regulation typing paper.

Indorsement

1. Write in upper right hand corner of the first page in block style.

John Smith
World Literature
September 15, 1980

2. Write your name and the page number under the name in the upper right hand corner of the second page and succeeding pages.

Title

1. Place in center of first line.
2. Capitalize the first word and all other words, except prepositions, conjunctions, and articles.
3. Do not underline or place in quotation marks.
4. Use no period, but question mark or exclamation point if the phrasing requires such.
5. Skip one line before beginning a theme.

Margins

1. Leave a one-inch margin at the left. On the ordinary notebook paper, the red line serves as the margin line. Leave one-half inch margin on the right. Keep it reasonably even.
2. Write on the first line of the second and succeeding pages.

Indentation of Paragraphs

1. Indent one inch from margin to begin first line of new paragraph.
2. Indent all paragraphs the same distance.
3. In typed manuscript indent five spaces.

Penmanship and Neatness

1. Write legibly and neatly.
2. If you use narrow lined notebook paper, write on every other line.
3. Write on only one side of the paper.